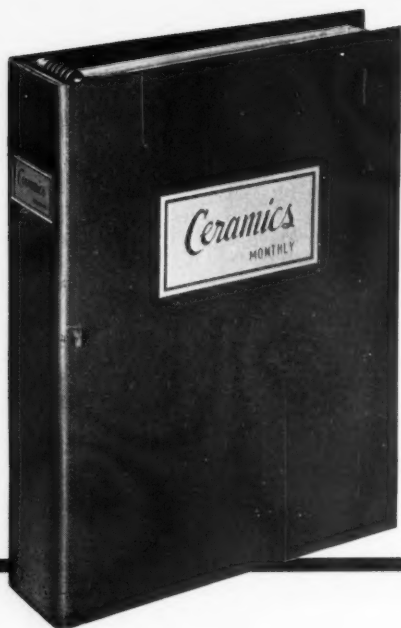


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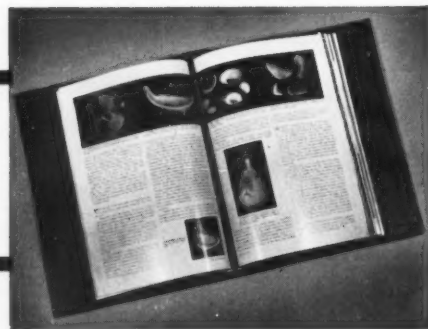


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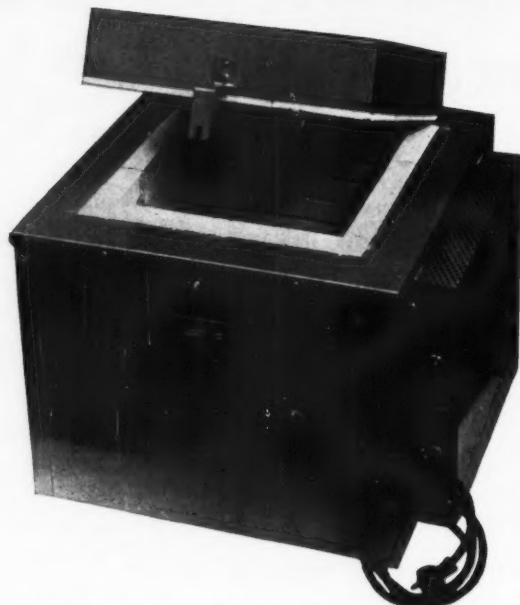
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FAIRCHILD CERAMIC STUDIO

712 Centre St.

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Ceramics

MONTHLY

Volume 1, Number 12

DECEMBER • 1953

50 cents per copy

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a letter from the publishers

Dear Reader

This issue of "Ceramics Monthly" is more than a herald of the opening of the holiday season. It represents the final number of our first year of publishing. Perhaps we should sum up the year's activities discussing accomplishments and the like; however, we prefer not to take stock as we fully realize how much there is still to do.

Our ever-growing subscription list is a daily reminder that ceramists everywhere have accepted "Ceramics Monthly." In addition, the letters and verbal comments we consistently receive have been most helpful in charting our editorial course. We ask that you keep them coming.

In turn, we can assure you the Editors will do everything possible to justify your interest and confidence—and in the same breath, we extend to each of you our sincere "Season's Greetings."

Cordially,

Spencer L. Davis

Louis G. Farber

P. S. Best Wishes and Happy Holidays from
our staff and associates, too!

Roger D. Bonham

Edgar Littlefield

Dorothy W. Perkins

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letters

Frit Facts

Gentlemen:

As one of your staunch readers and avid supporter of your magazine, may I join with one of your critics who wrote in the October issue that some of your articles fail to instruct sufficiently. It certainly would be of real value to the reader if the facts were more detailed and if your authors would state the formulas which they used and give figures where indicated.

Specifically, I refer to Mr. Saling's article in the October issue on "Decorating with Frit." If there had been a precise reference to the type of frit used, stating manufacturer and number, the reader would have gained knowledge. Instead, the author refers to "one of the best frits ... is the white cover coat porcelain enamel type." Would it not have been more informative if further details had been given, particularly the cone number of firing this frit?

May I take this opportunity to congratulate you on such a fine journal—my only regret being that the articles are too brief and insufficiently detailed.

J. E. HOLZMAN

Ceramic Originals by Jac
New York City

♦ The editors and the author have erred by taking too much for granted. Actually, sufficient information was given in the phrase "white cover coat porcelain enamel type ... especially prepared for the porcelain enamel industry." From the number of letters asking for more information, it appears this could have been more clearly stated. We have checked with several frit manufacturers and find that the following enamel frits are available to the art field: Ferro, frits 3124, 1084, 1037, 674; O. Hommel, frits 5600, 5601, 5602; Pemco, frits S-264, S-265, S-266. Details on colors and prices can be obtained from local suppliers or from the manufacturers.—Ed.

Viewpoint

Gentlemen:

I am very disappointed in your magazine of late. You started out your first issue with an article about copper-red glazes, giving exact formulas and explanation. Since then, your articles contain nice chit-chat but no down to earth facts, formulas for glazes ... If the authors of these articles are so afraid someone might steal their pet formulas you ought to get new authors ...

EDWARD HIGGINS

Milwaukee, Wis.

Gentlemen:

I am enclosing an announcement regarding a Guest Exhibit held at the Community Arts Center, Wallingford, Pa., in which I was invited to participate. During the summer months, while preparing pieces for the show, your articles were a constant source of inspiration.

To mention a few: Perkins' free form; Martz' engobes and clay decoration; Wood's paddle pots. Practically every article contains valuable and stimulating material for

me. The Keith covers are quite special too—always enjoyed. Mr. Smith's "Questions and Answers" are so clearly handled and helpful to read even when the material under consideration is well known ...

FRANCES H. JOHNSON

Drexel Hill, Pa.

"Invaluable Contribution"

Gentlemen:

... If your magazine continues as well as this first year would indicate, you are making an invaluable contribution to the field of ceramics in the United States. I, for one, am finding that it is almost indispensable, and am wondering what I did before it came into being.

It is invaluable in class work and a challenge to the worker in the field, whether professional or teacher ...

ANN JONES

Boulder, Colo.

(Not) Duck Soup

Gentlemen:

Thank you for your letter regarding the "Suggestions from Readers" I have forwarded. These suggestions came about from experiments (some successful, some dismal failures) in trying to build and adapt equipment for my little studio, since my funds were limited. Like Henry Bollman, I tried to build a kiln—a gas-fired muffle. It is now a fairly nice barbecue pit. At one time I tried to build a wheel using a decorating wheel powered by an old treadle from a sewing machine. That thing was like trying to eat soup with a fork. But I have had a lot of fun and laughs—usually at myself ...

HILLIARD M. STONE

Hilliard Studios
Texarkana, Texas

Back Issues Available?

Gentlemen:

I have really been re-inspired about "potting" since I was introduced to your magazine! It doesn't seem possible but I missed all of the first year's issues and I would really like to fill in the back numbers that you still have left. Please send me a list of those that can still be ordered ...

(Mrs.) J. W. SMITH

Oklahoma City, Okla.

Gentlemen:

I have been a ceramic hobbyist for almost ten years. During this time I found enormous difficulty in securing information suitable for the advanced hobbyist's needs ... Imagine my joy at discovering today that you have started publishing a magazine to fill this need. For over six months I have been unable to attend the hobby shop here in Chattanooga so that I have been ignorant of your publication ...

I would like to have all of the back issues if possible ...

JEANNE L. HOGE

Chattanooga, Tenn.

♦ The above letters are representative of the many inquiries we receive for back issues. Still available (at 60 cents each) are April; July; August; September; October; November.—Ed.

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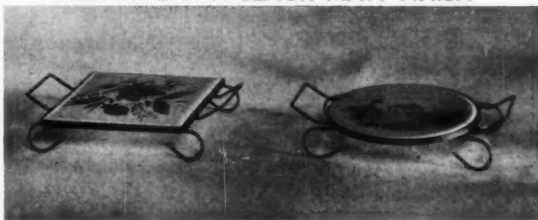
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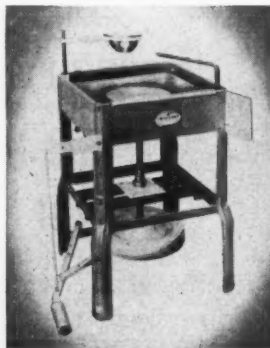
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For complete specifications and catalog, write Craftool, Inc., 401 Broadway, New York 13, N. Y. Of course, mention CERAMICS MONTHLY.

FOUR BRUSHES for use in ceramics have been combined into a set by the Delta Brush Manufacturing Corp.

Known as Oil Brush Set No. 77, the kit contains one red sable round, one red sable bright, two selected white bristle brights. The package sells for \$1.80.

Write Delta at 119 Bleecker St., New York 12, N. Y., referring to this magazine.

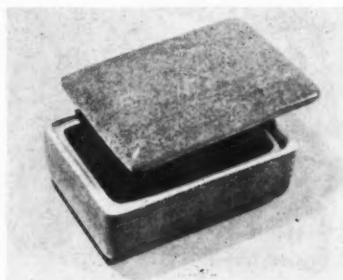
A TEST KILN that will reach cone 04 in a half hour and cone 9 in one hour is being offered by the United Artist Materials Co. The 6 by 6 by 4 1/2-inch interior of the kiln makes it suitable for experimenting with new glaze effects, and for firing small clay pieces and enamels. Each unit has a Kanthal Element and draws 12 amperes of current. For literature write United Artist at 46 W. 52nd St., New York 19, and mention CERAMICS MONTHLY.

FLECKLE PASGOBE, the latest Pemco addition to their line of ceramic hobby supplies, is said to give "that speckled air" to pottery.

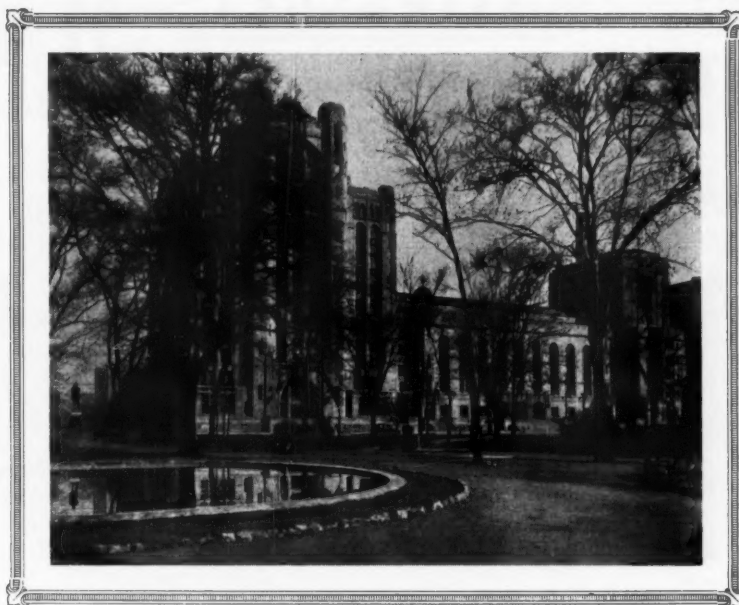
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If you have a product or a service you feel will be of interest to the readers of "Ceramics Monthly," send the pertinent information and illustrations (if available) to the attention of the Editor, "Ceramics Monthly," 3494 N. High St., Columbus 14, Ohio.



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Second Annual Canadian International Hobby and Homecraft Show. At the Coliseum, Canadian National Exhibition Grounds. Any hobbyist is entitled to enter articles, which are placed on display. Jury; prizes. Demonstrations. For entry information write Auguste A. Bolte, General Manager, Canadian International Hobby and Homecraft Show, Ltd., 880 Bay St.

KANSAS, Wichita
April 11-May 11

Ninth Annual National Decorative Arts-Ceramic Exhibition. Prizes, special awards, Association medal. Jury. For entry blanks write Mrs. Maude G. Schollenberger, President, Wichita Art Association, 401 N. Belmont Ave.

NEW YORK, Buffalo
January 31-February 25

Annual exhibition by the members of the Ceramics Section of Buffalo Museum of Science. In Print Room of the Museum. Entries will be received at regular meeting, January 29. Demonstrations January 31, February 7, 14, 21. Only hand-built creative ceramics eligible for prizes. Entry fee: \$1. For further details write Miss Neville Cocker, 40 Vernon Place, Buffalo.

NEW YORK, Buffalo
March 3-April 4

Ceramists of 14 Western New York counties eligible for the 20th Annual Western New York Artists show. At the Albright Art Gallery. Jury; prizes. Fee: \$2. Send entry cards by February 3, work by February 12. For more details write Miss Beatrice Howe, Albright Art Gallery, 1285 Elmwood Ave., Buffalo 22.

NEW YORK, New York
January 21-February 7

Audubon Artists' 12th Annual Exhibition, at the National Academy. Open to all U. S. artists. Jury; prizes. Fee: \$4. Send entry cards and work by January 7. Address Fiske Boyd, 1083 Fifth Ave., New York 28.

(Please turn to Page 30)

TO EXHIBITION CHAIRMEN:

It's never too early to send us announcements of shows and exhibits!

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ceramic
sculpture:

by JOHN KENNY

SLAB-BUILT ANIMALS

ANIMALS are fascinating subjects for ceramic sculpture. The earliest works of art we know are outlines of animals scratched on the walls of caves in prehistoric times. If we trace the outline of civilization from the beginning until today, we find that in the art of every period, sculpture of animals has an important place.

One reason for the great popularity of animals is their almost infinite variety of character and movement. They come in all sizes and shapes.

Like the human figure, too, animals can be modeled in different ways. The sculptor's approach may be realistic, or he may use his animal model to produce a work in which realism is less important than design. Here the form of the animal will be simplified and

THIRD IN A SERIES, this article is drawn from Mr. Kenny's recently published book "Ceramic Sculpture." Slab-built pelican and dog above are student work, University of California at Los Angeles.

much of the detail eliminated. Animals may be modeled in an imaginative fashion, also; they can be made playful and amusing, stylized and decorative, or exaggerated.

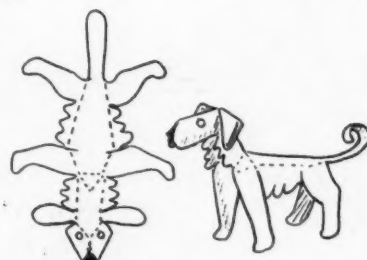
If your aim is to capture in clay the appearance and the spirit of real animals, then you must spend a lot of time observing them and you should learn something about their physical structure. Your work will require an accurate knowledge of anatomy, with careful study of detail and action. However, animals are more than constructions of bone and muscle covered with fur; they are living beings. They have feelings. Their movements are caused by such things as joy or fear, anger, or affection. In order to capture the true character of animals in your work, you must know how they feel and how they express their emotions. You must understand their language.

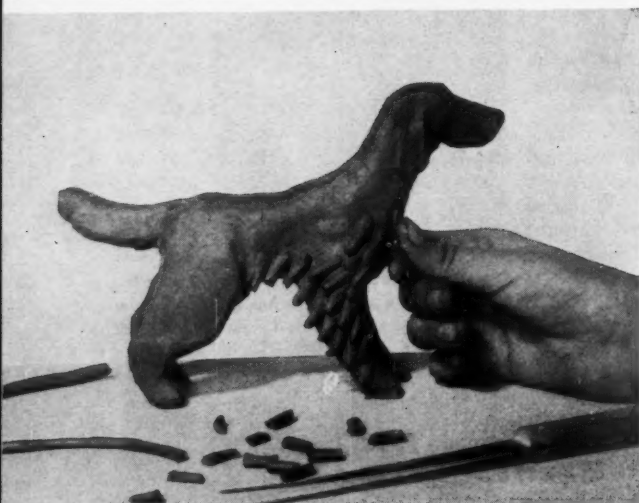
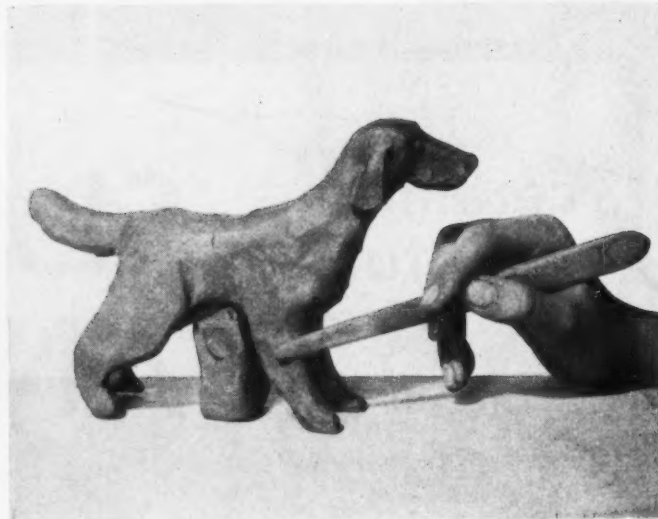
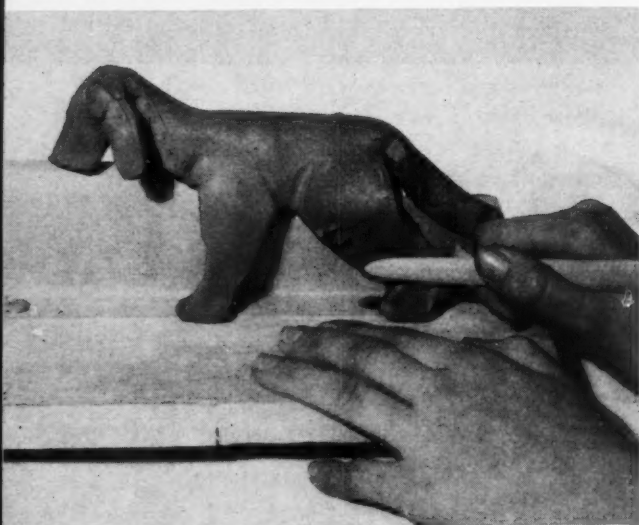
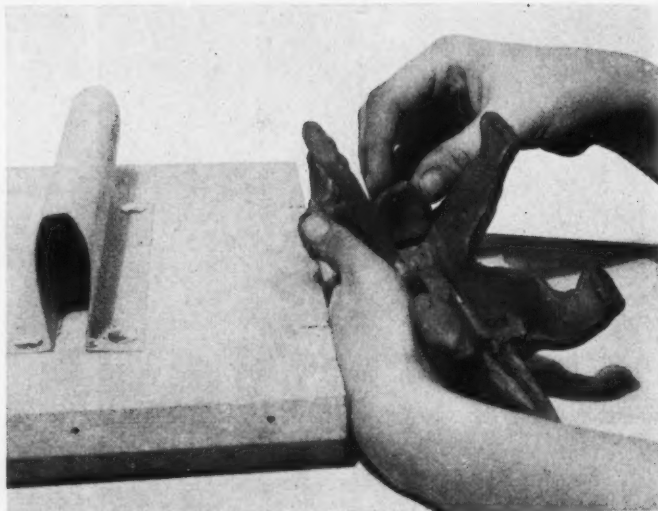
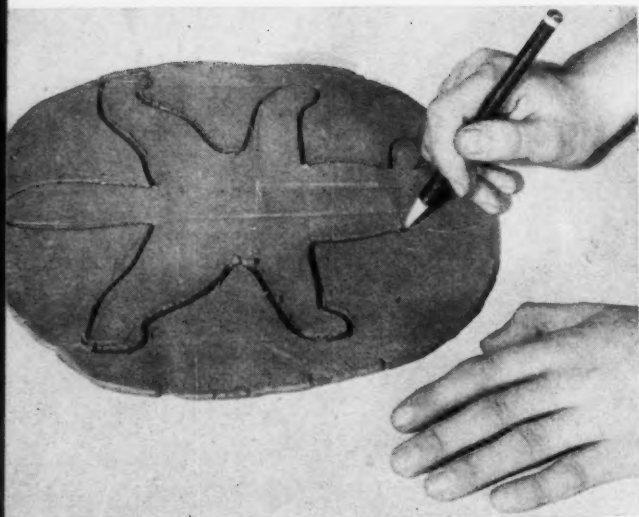
One excellent way to become acquainted with the attitudes of animals is to make a number of small quick sketches in clay—as was explained last

month—of some household pet. Sketch the animal in repose, sitting or lying down.

IF YOU choose to model animals in a non-realistic manner, an accurate knowledge of their anatomy is not important; however, their attitudes

SKETCH below shows how a flat pattern can be cut and folded (along the dotted lines) into an animal. Mr. Kenny cautions, however, that clay is not paper. It has plastic qualities and should not be merely cut and folded! Model the piece and strive for interesting form.





SHAGGY DOG evolves from single clay slab. Mr. Kenny first cuts a pattern in clay with a pencil. Then it is folded and laid over a support, in this case a strip of cardboard fastened to a

board with thumbtacks. Dog begins to look clay-like. As clay becomes firmer, clay prop is substituted. To add texture, long coils of clay can be cut into half-inch pieces and attached.

and expressions still play an important role, and the clay sketches will prove to be a valuable experience to you.

Slab building is one method of making non-realistic sculpture. It is simple and quick, and is especially suitable for classroom projects. If a pattern like the one shown in the sketch is drawn on a sheet of paper, cut out and folded on the dotted lines, it will produce an animal—a paper one. Do the same thing with a layer of clay and the result is a clay animal. This can be made into something good if you remember that a layer of clay is not a sheet of paper. Clay has a plastic quality. When you cut a pattern you can do more than merely fold it together; you can model it and achieve interesting form, and that's where your "practice" with clay sketches will aid you. Here are the steps in making a slab-built dog.

1. With a rolling pin, roll out a layer of clay to a thickness of approximately one-half inch. A pattern is drawn on the layer of clay with a pencil, then the pencil itself is used for cutting. The pattern will look somewhat like a bearskin rug.

2. Fold the clay pattern preparatory to putting it on a support. A piece of cardboard fastened with thumbtacks to a block of wood can serve as the support.

3. With the pattern over the cardboard, additional form is added.

4. Modeling nears completion. The clay is firmer now, so the cardboard support is removed. A temporary prop of clay may still be needed to support the dog in the middle, however.

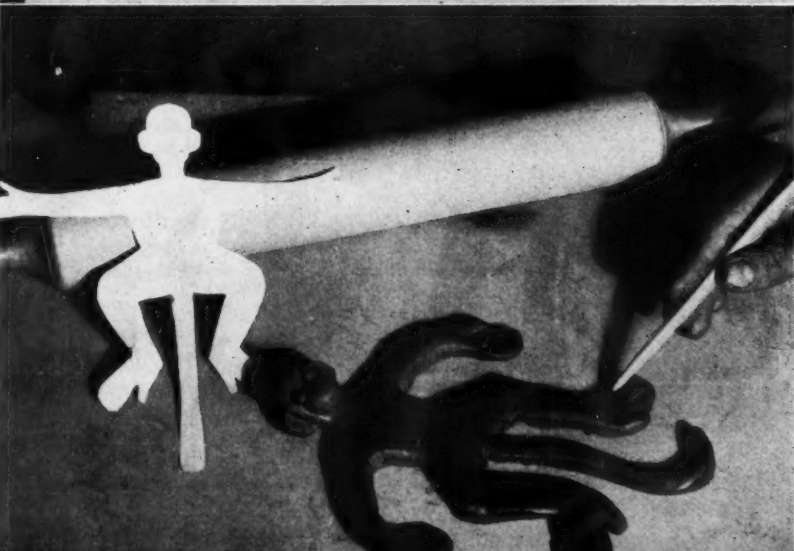
5. Let's make him a shaggy dog. Long, thin coils of clay cut into half-inch pieces will do as hair.

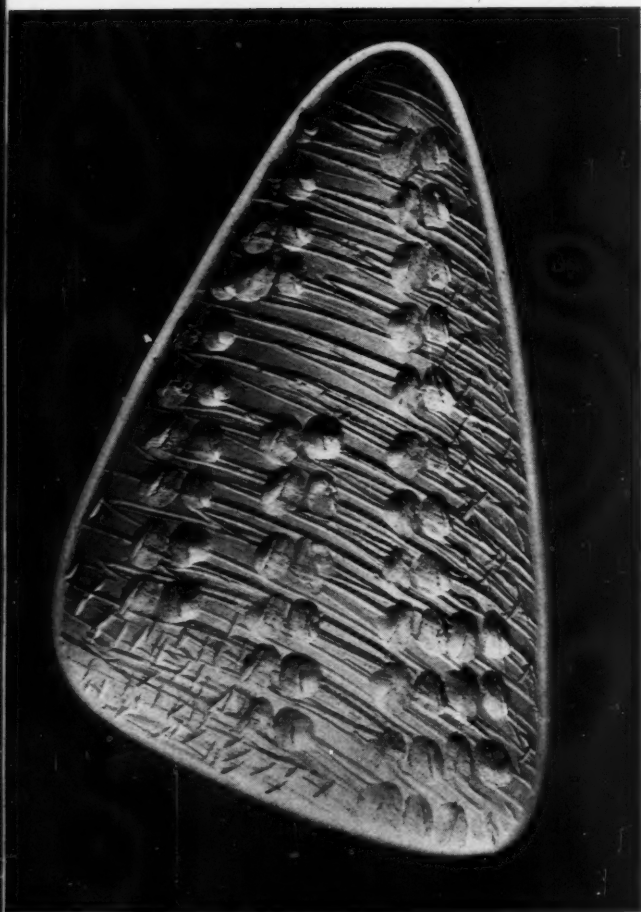
6. Our shaggy dog is completed.

ANOTHER slab-building project is a "monkey tree." This is particularly suitable for the classroom and the younger set because of the amusing poses possible.

Simply cut a pattern of a monkey from a layer of clay. Pellets of clay are added to make the eyes and nose; toes and fingers are indicated. After this, the figure is bent into an action position and allowed to dry. The tree is a trimmed branch, painted white, and fastened into a block of wood.

The slab-building method lends itself to the making of interesting pieces of sculpture, and you can see it is not necessary to be realistic at all times when making animal sculpture. The animals shown here are not correct anatomically; still, there is no doubt in our minds as to what they are. The essentials are there. Capture the essentials and your sculpture will be good. ●

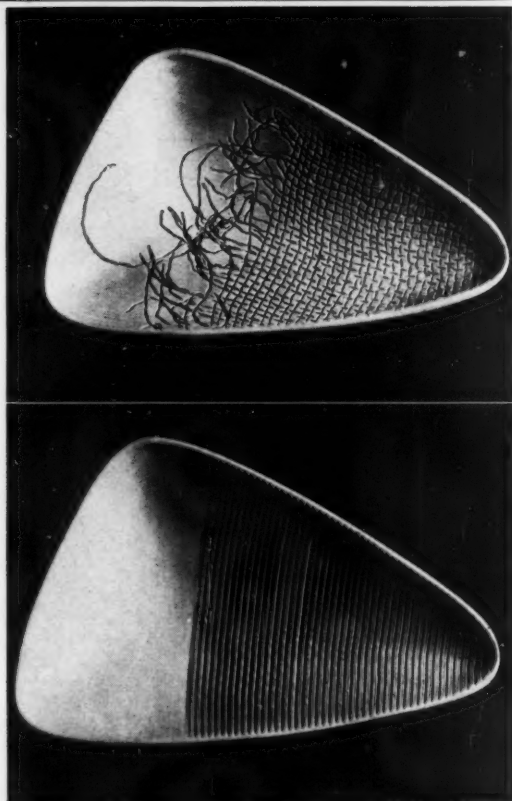




DECORATE CLAY WITH CLAY

by
KARL MARTZ

1.
2.



TRY TEXTURING your ceramic forms for high drama. Only the fingers were used to scratch, poke, and pinch out the decoration at top. An old apple sack made the symphony of lines at left. Precision of line in piece at bottom was the result of using a saw-toothed scraper.

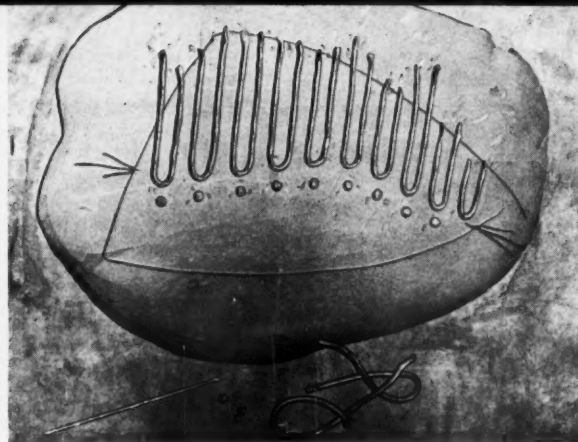
3.

PRIMITIVE man was the first to use texturing on the clay's surface. The imprinting of baskets or mats used in the forming of his pieces was the first surface ornamentation. Today, we who have become so civilized, so "modern," may go back to these techniques for our methods of decoration. Again, as in the first two articles of this series (see September, October), we use only clay to enhance the clay's surface.

Certain textural treatments, difficult to do on the curved surfaces of thin-walled pieces, are easily carried out on flat slabs. The four finished pieces on these pages were all formed on a drape mold after the slabs were decorated.

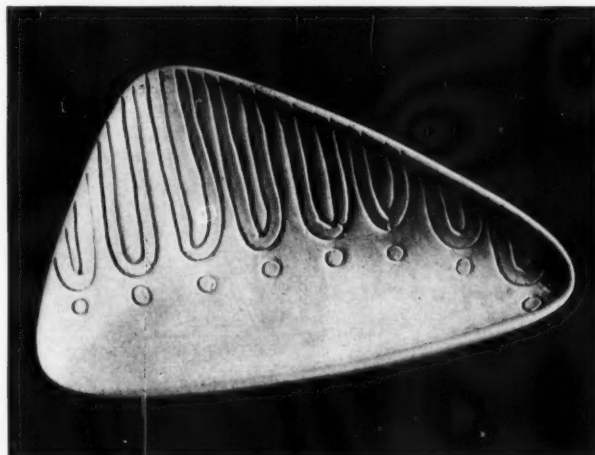
FINGER PINCHED AND SCRATCHED TEXTURE. An inventive imagination can produce an almost endless number of different textures just with the

Mr. Martz, an instructor in ceramic art at Indiana University, Bloomington, Ind., has spent a great deal of time learning and teaching decorating techniques.



DRAPING PROCEDURE for forming curved piece from a slab is demonstrated by Mr. Martz as he decorates a piece with ropes and pellets. First, the drape mold is used as a guide in marking out the rough shape. Arrows should indicate the proposed edges of the textured area. Then, the ropes and pellets are laid in place and the

rough shape is cut out with a fetling knife. Third, drape mold is laid on the slab, then both are inverted, and the slab pressed down firmly with strokes from a rubber kidney. The excess clay is trimmed away with a downward cut to avoid lifting the clay up from the mold. Then—the finished piece—ready to be dried, glazed, and fired.



fingers. Alternately scratching, pinching, poking, and jabbing will achieve a rich counterpoint of texture. Figure 1 shows an example. Since no two pinches are ever identical, these textures retain much of the human quality about them and can never really be duplicated even by the same person.

My own introduction to this method, for which I am indebted to Marguerite Wildenhain, potter of Guerneville, Calif., left me with the feeling that for the first time I had experienced the true nature of clay. (This after 20 years of pot making.) It was for me a new concept of clay, a new approach to clayworking. The first of man's tools, his fingers, and the most ancient of all materials, the earth itself. It is so direct and basic, so unencumbered.

IMPRINTED TEXTURE. An imprinted texture might come from the frayed edge of an old apple sack (Figure 2) carefully pressed into the clay with a rolling pin.

A slab is rolled out and the surface is smoothed with a kidney rubber. Coarse apple sacking is then laid over

the area to be textured, and firmly rolled into the soft surface. When pulled out, a deep, clear imprint of the fibers is left. A rough shape is cut out and formed over a drape mold.

Many materials can be used for making an imprinted texture. Try a split-bamboo table mat, a section cut from a rolled bamboo window shade, or drapery and upholstering fabrics.

INCISED TEXTURE. The incised texture in Figure 3 was made with a saw-toothed scraper. Variety in spacing of lines can be achieved by breaking teeth out of a comb at selected intervals.

LAI-D-ON CLAY ROPES. Clay ropes and pellets laid on the slab (in figure above) were pressed down flush with the surface as the piece was formed over the drape mold. One variation of this is to texture the slab lightly before laying on the design.

BRIEFLY, here is the method I followed for making this piece; the same general procedure could be applied to the others on these pages. As the drape mold was held over the

slab, the rough shape needed was marked out with a pricker. Arrows were drawn to mark the proposed edges of the area to be textured, serving as a guide in laying on the clay decoration.

The ropes and pellets were laid in place. The ropes had to be laid out to, or beyond, the edge of the rough shape to make sure the decoration would meet the edge of the finished piece at all points. With a fetling knife the rough shape is cut out and laid over the drape mold.

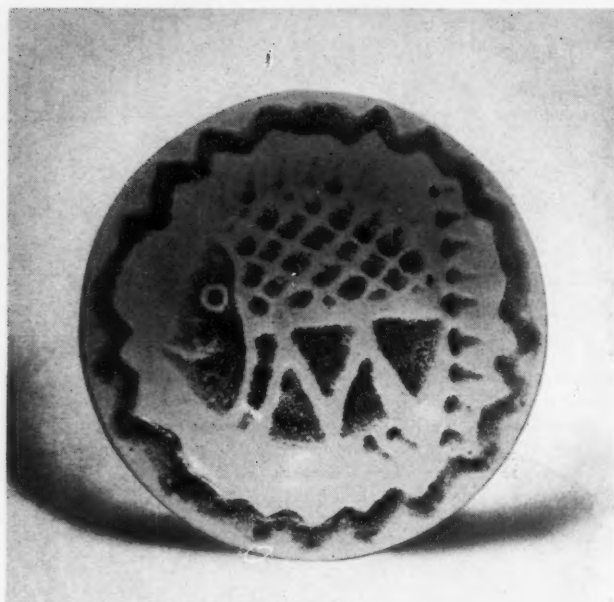
After pressing the slab very firmly onto the mold—a rubber kidney is an excellent tool for doing this—you trim away the surplus clay. Be sure, if you try this method, that trimming is done with a downward pressure to avoid lifting the clay up from the mold.

You will find, I am sure, that the concept of decorating clay with clay creates a new rapport between the artisan and his material. It awakens the sleeping magic in clay. ●

This is the concluding article in this series. Parts one and two appeared in September and October, respectively.

LOCAL REDUCTION COPPER REDS

by EDGAR LITTLEFIELD



THE production of copper-red glazes is a project to which most potters are attracted sooner or later. The magnificent ox-blood colors of the ancient Chinese potters, obtainable only through copper reduction, seem to be a perpetual challenge to the modern ceramic worker.

Traditional methods of producing reds of copper entail control and manipulation of the kiln atmosphere, with varying schedules for admitting excesses and deficiencies of oxygen, resulting in alternating periods of oxidation and reduction. While atmosphere manipulation is undoubtedly the method par excellence for obtaining copper reds, it is possible to accomplish attractive results by adding a reducing agent to the glaze batch. This "local reduction" method not only permits the firing of copper red wares in an ordinary oxidizing kiln atmosphere but also allows copper red and copper greens (or blues) to appear on the same piece of ware. Further, the areas of red may be made to appear in predetermined areas so that a decorative pattern can be achieved.

Under normal firing conditions copper is the source of green or blue colors in glazes, depending upon the glaze composition. "Normal firing conditions" means a firing in which sufficient air is admitted to the kiln to give an abundance of oxygen in the heated atmosphere surrounding the ware. When this condition exists we

PLATE (above) shows possibilities of local reduction glazes. First a pale copper-blue glaze was applied, then silicon carbide was added to the same glaze and the decoration brushed on. Upon firing, a copper-red decoration appears on a copper-blue background. BOTTLE (below) is surfaced with deep plum-red of copper.

say we have an oxidizing kiln atmosphere. If copper-bearing glazes are fired in an atmosphere which is deficient in oxygen the copper will usually give some shade of red. We speak of an oxygen-deficient atmosphere as being a *reducing* atmosphere. Reducing atmospheres can be obtained by limiting the air admitted for combustion or by introducing some material into the hot kiln for the purpose of consuming the atmospheric oxygen. In either case the kiln atmosphere will be unclear and smoky, being filled with minute particles of incandescent carbon, all avidly searching for oxygen. These oxygen-hungry carbon particles rob the copper oxide of part or all of its oxygen and the color potential of the copper is changed to red. Because the hot carbon particles reduce the degree of oxidation of the copper (take oxygen away from it) they can be collectively referred to as the "reducing agent."

There seems to be no widely accepted general procedure in regulating the nature of the kiln atmosphere. One worker will have developed his own particular method while his friend in the next state will follow a quite different routine with equally good results. That divergent procedures can produce equally good effects does not mean that any method will turn the trick or that care is unnecessary. Rather, it simply points up the fact that there are individual differences in kiln behavior and other local conditions which demand methods peculiar to particular studios.

IN THE early thirties the author collaborated with the late Arthur E. Baggs at the Ohio State University in the development of the local reduction method for the production of copper reds. The idea stemmed from a slight mishap in a glaze kiln. A copper-bearing glaze ran during the firing onto a silicon carbide shelf and the drippings showed a brilliant copper red color. It was apparent, therefore, that copper reds could be produced in an oxidizing atmosphere if a reducing agent was present in the glaze.

In the preliminary experiments, several forms of carbon such as lamp-black, charcoal, and graphite were added to copper bearing glazes. Some of these showed promise at very low temperatures (cone 015-012) but for higher-fire work, they burned out and were lost long before the glaze began to melt. The search finally lead to

silicon carbide, a material which exhibited most of the desired characteristics. Silicon carbide is extremely resistant to heat, apparently remaining inert in the glaze until attacked by the molten glaze, at which time it breaks down into carbon and silicon. At the high temperatures involved both of these elements are hungry for oxygen and steal it from the nearest possible store, namely, the glaze itself. Copper oxide releases its oxygen rather easily and therefore offers a ready source of oxygen for the hungry carbon and silicon.

The oxidation of the silicon forms silica and it becomes part of the glaze composition. The carbon oxidizes to form carbon monoxide and/or carbon dioxide both of which escape from the glaze as gases. The formation of the gaseous oxides of carbon is the one drawback to the use of silicon carbide as a reducing agent. It is necessary to allow the escape of the gases and this can be done only by providing a glaze of sufficient fluidity to allow the ready passage of gas bubbles. A glaze which is too viscous in the molten state may show copper-red coloration but will be a froth of bubbles. Because the local reduction method demands a rather fluid glaze, the results obtained tend to be somewhat streaked rather than uniform monochromes. Whether or not this is undesirable must be left to the whim of the potter.

Regardless of whether one is using the local reduction method or is firing in a reducing atmosphere, the amount of copper involved is surprisingly small. The majority of the better copper reds obtained in the laboratories of the Ohio State University resulted from batches containing not more than 0.2 per cent of copper oxide or 0.3 per cent of copper carbonate. Fairly brilliant reds can be obtained with copper oxide contents up to 0.5 per cent but above this amount the red color tends to become liverish. Several quite brilliant reds were obtained in glazes having such a small content of copper that the blue or green color was virtually indiscernible when fired without reduction of any kind.

The silicon carbide used should be of fine grain size. That designated as FFF (sold in hardware stores as an abrasive powder) is of sufficient fineness. Silicon carbide of much smaller grain size gives equally satisfactory results but is more difficult to find and shows no advantages over the easily obtainable FFF grade. The optimum amount of silicon carbide to be used in the glaze batch has been found to be approximately equal to the amount of copper oxide or copper carbonate employed, though there are exceptions to this general rule. For example, 0.2 per

cent of copper oxide requires 0.2 per cent of silicon carbide and 0.3 per cent of copper carbonate will work well with 0.3 per cent of silicon carbide. Larger quantities of silicon carbide will not adversely affect the color but will greatly increase the amount of gaseous material released and may thus cause excessive bubbling.

The presence of a small percentage of tin oxide seems to be a "must" in making copper reds by the local reduction method. One per cent has been found to be sufficient and this quantity is used in all local reduction copper reds at the Ohio State University. This small amount of tin oxide contributes nothing in the way of opacity as it is either entirely dissolved in the glaze or is reduced to stannous oxide, a form which has no opacifying power. In reds obtained by controlling the kiln atmosphere, ferric oxide (red iron oxide) is sometimes used to replace the tin oxide but in the local reduction procedure iron has proved to have no value.

The nature of the glaze in which the above materials, copper, silicon carbide, and tin oxide, are used will naturally have an effect on the kind of red resulting. In general, soda has been found preferable to potash in the choice of alkalies, although this is at variance with the opinions of several researchers. Lime is beneficial. The presence of barium oxide gives a brownish tone to the red and is therefore generally to be avoided. Boric oxide is valuable in adjusting the fluidity of the molten glaze but must be used with discretion if purplish tones are not wanted. When boric oxide is present the silica must be kept rather low to prevent a bluish opalescent effect which in combination with the copper red will give purple or red violet. If the silica cannot be lowered,

COPPER-RED ON PORCELAIN vase, by Edgar Littlefield. The glaze on this nine-inch piece is dark copper-red flecked with opalescence. Neck is unglazed but stained with iron oxide.



A Professor of Ceramic Art at Ohio State University, Mr. Littlefield has a background in ceramic engineering as well as art.

the opalescence can be decreased and sometimes eliminated by increasing the alumina. The purplish tones resulting from the development of opalescence are quite similar to that type of glaze known as "crushed strawberry" used on Chun flower pots and bulb bowls in the Sung dynasty of China. A small amount of zinc oxide, usually not over 5 per cent, often has the effect of brightening the red color.

The above discussion of glaze composition pertains only to glazes in the range of cone 7 to cone 10. At lower temperatures the oxide of lead may be used in addition to those mentioned.

LISTED below are several recipes for copper red glazes which have given satisfactory results.

I. CONE 9-10

Soda feldspar	53%
Whiting	15
Talc	4
Zinc oxide	5
Kaolin	6
Flint	17
	100
Tin oxide	1.0
Copper oxide	0.3
Silicon carbide	0.3

II. CONE 9-10

Ferro frit 3191	13%
Soda feldspar	45
Whiting	14
Kaolin	3
Flint	25
	100
Tin oxide	1.0
Copper oxide	0.2
Silicon carbide	0.2

III. CONE 9-10

Ferro frit 3191	15%
Soda feldspar	33
Whiting	15
Kaolin	5
Flint	32
	100
Tin oxide	1.0
Copper oxide	0.2
Silicon carbide	0.2

IV. CONE 9-10

Ferro frit	8%
Soda feldspar	49
Whiting	18
Zinc oxide	4
Flint	21
	100
Tin oxide	1.0
Copper oxide	0.2
Silicon carbide	0.2

The following low-fire copper-red glazes were developed by Frank E. Noyes in the course of a thesis study at the Ohio State University.

V. CONE 04-03

Ferro frit 3191	12%
Ferro frit 3396	15
Pemco frit P-283	9
Zinc oxide	2
White lead	25
Kaolin	19
Flint	18
	100
Tin oxide	1.0
Copper carbonate	0.1
Silicon carbide	0.3

VI. CONE 04-03

Ferro frit 3191	4%
Ferro frit 3396	16
Pemco frit P-283	16
Whiting	2
Zinc oxide	3
White lead	22
Kaolin	10
Flint	27
	100
Tin oxide	1.0
Copper carbonate	0.14
Silicon carbide	0.30

VII. CONE 04-03

Ferro frit 3396	27%
Pemco frit P-283	14
Whiting	3
Zinc oxide	3
White lead	19
Kaolin	10
Flint	24
	100
Tin oxide	1.0
Copper carbonate	.14
Silicon carbide	.30

Although the glaze recipes listed have given some excellent copper reds, it should be recognized that they will not necessarily perform well under all circumstances. Raw materials differ from studio to studio, as do firing conditions. Readers who are interested in trying this method of producing

TWO-TONED EFFECT obtained by technique used on the plate (page 16). Two copper "red" glazes were used; however, in one the reducing agent was omitted.

copper reds should regard the recipes as possible starting points for their own trials, making various changes in composition and in firing time and temperature until success is attained.

THESE glazes should be applied in a slightly heavier coating than most glazes. If too thinly applied the red color tends to fade, probably due to reoxidation. The same thing will happen if the glaze is overfired in either time or temperature. Glazes applied too heavily will not be adversely affected in color but will gather in unsightly rolls at the foot of the ware. If excessive flowing occurs even though the glaze is not too heavily applied, the glaze should be stiffened or the firing temperature reduced. If the glaze seems to be a mass of bubbles when the ware comes from the kiln, it means either that the glaze is too viscous in the molten state or that it has been underfired. If no red coloration is visible, or if red is present only where the glaze has flowed into a pool or roll, a stiffer glaze or a lower firing temperature is indicated.

Should you wish to have areas of copper red on a background of copper green or blue, you can use the same glaze base for both colors, omitting the silicon carbide and perhaps increasing the copper in the background glaze. The red glaze can be painted over the background glaze, or the red glaze can be applied to the pot first and the background glaze applied over all.

Variations in the local reduction method of making copper red glazes are numerous and offer a fascinating field of experimentation. One may spray (or paint in pattern) a solution of copper sulphate or copper nitrate on a piece of bisque or green ware and then apply a glaze containing silicon carbide and tin oxide but no copper. Or, copper oxide may be mixed with a clay slip and applied to the ware after which a glaze containing silicon carbide and tin is applied. Still another variation would use silicon carbide in the slip, with the copper and tin being carried by the glaze. When either the copper or the silicon carbide is in the slip it is necessary to use greater percentages than when they are in the glaze; three to five percent is recommended.

To one who enjoys experimenting with glazes, local reduction is an absorbing area for exploration. Metals other than copper give beautiful glaze colors when reduced. There are blues to be had from titanium; celadon greens from iron. Also, there are other possible reducing agents which may be better than silicon carbide. Metallic aluminum and pure silicon are two which should be fully investigated. ●



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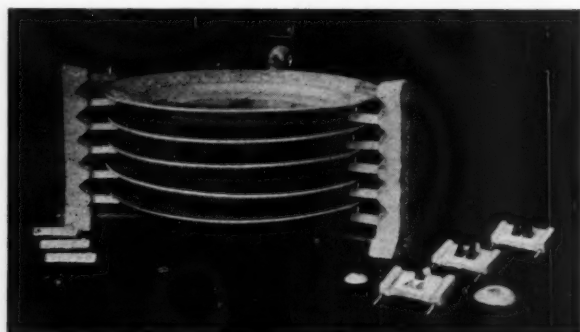
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answers to questions

CONDUCTED BY KEN SMITH

Q. Why is it clays will have the same theoretical formula yet behave very differently?

A. The different properties exhibited by clays are due to their physical makeup rather than their chemical composition. The origin of the clay, the particle size, the amount of impurities present, and many other factors affect the physical properties of clays.

To cite an example, carbon, graphite, and diamond are identical in chemical composition. They are all pure carbon. Yet they possess quite different physical properties.

Q. When correcting an error in applying liquid gold to a white background, the place where the gold was wiped off fires a purplish color. What causes this and how can it be prevented?

A. The purplish color comes from a very fine film of gold. Although it may have appeared that all the gold had been removed, there was undoubtedly a fine film left on the piece. Considerable care must be used in removing gold to avoid this defect.

Q. I have developed a high raw lead glaze which gives nice results at cone 05 in an electric kiln. When fired in a forced draft gas kiln which fires much faster, the glaze comes out with hundreds of minute unbroken bubbles under the surface. Is this caused by the faster firing or by a reaction between the gas (propane) and the glaze?

A. The difficulty is undoubtedly due to the fast firing of the high lead glaze. The unbroken bubbles are most likely due to the carbonate gases in the glaze from the raw white lead (lead carbonate). In fusion, they do not have time to be expelled in this fast firing. If you do not wish to slow down the firing schedule, you should frit the lead to alleviate this difficulty.

Q. If a glaze is applied to greenware and fired once, will the resulting ware be as durable and useable as twice-fired ware (that is, first bisqued and then glazed)?

A. Single-fired ware can be just as useable and durable as twice-fired ware. Its success depends upon the fit of the glaze to the body and whether it comes from the kiln without glaze defects. Whether you glaze green or bisque ware does not in itself determine the ultimate durability.

Q. Do you know of a manual on "Mold Making"?

A. I do not know of a manual devoted to this subject. Many of the books on ceramics have good chapters on making molds and a good pamphlet is available from the U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.

Direct your inquiries to Questions Editor, "Ceramics Monthly," 3494 N. High St., Columbus 14, Ohio. Please enclose a stamped reply envelope. Questions of general interest will appear in this column.

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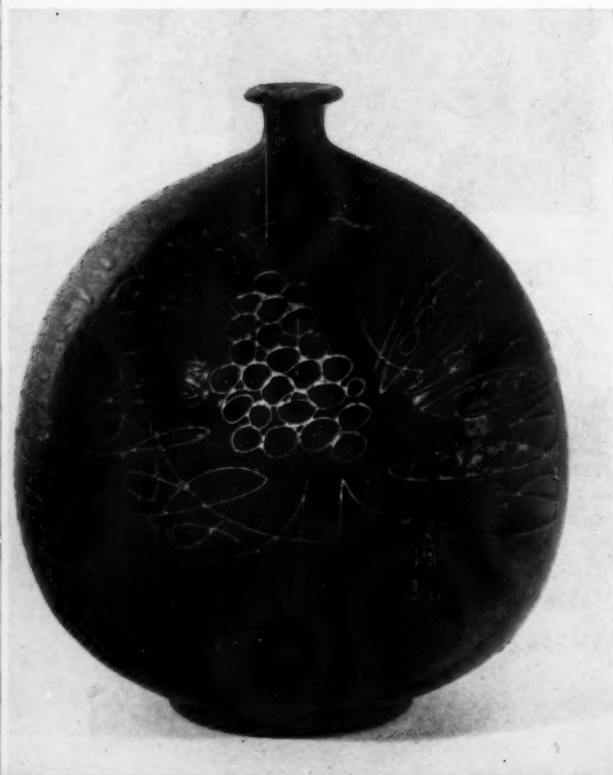
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SHOW TIME

EDWIN SCHEIER, Durham, N. H.,
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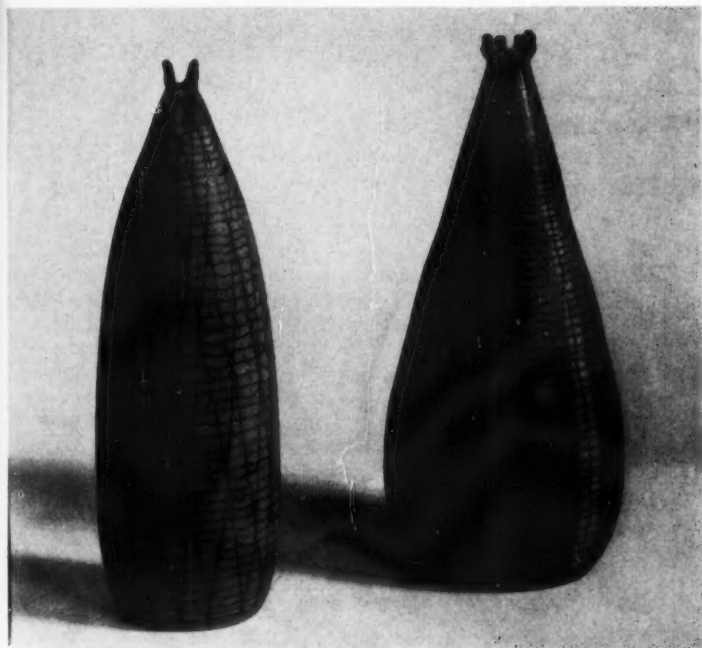
DESIGNER CRAFTSMEN U S A 1953



PETER VOULKOS, Helena, Mont., was
awarded \$300 General Prize in Ce-
ramic Division for stoneware bottle.

ANTONIO PRIETO, Oakland, Calif., was awarded \$100 First Prize in Tableware and Containers Div.

ROBERT CREMEAN, Detroit, received \$100 First Prize in Decorative Accessories Division.



"...THE end result is a show of 243 pieces by 203 craftsmen which represents, in the opinion of the jury, the highest quality which can be found in American work at this time." So the jury summarized the Designer-Craftsmen, U. S. A., 1953 show.

The exhibition, which will be on display at the Brooklyn Museum until January 3, contains ceramics, furniture, rugs, fabrics, silverware, and jewelry. Its purpose is to "take stock" on a national scale of the attainments,

weaknesses, strengths, changes, new developments, and progress of the American craftsmen; to obtain definite evidence of the regions where crafts were strong and where they are weak, to find the outstanding exponents of the various mediums, and to learn of the influences which have contributed to the contemporary craft development in each region.

Almost 3,000 entries, with every state in the union represented, were submitted to nine regional juries. Their selections were evaluated for prizes by

the national jury meeting at the Brooklyn Museum in September. Each prize winner in the Ceramic Division is shown on these pages. In the Enamel Division top honors went to Karl Drerup, New Hampshire, for a cross and a bowl (photograph not available). It is interesting to note that of the three enamel prizes available, only one was awarded.

Six thousand dollars was offered as cash prizes by individuals and business firms. The exhibition was under the

(Please turn to Page 33)



PAUL HOLLEMAN, Roxbury, Mass., \$50 Second in Decorative Accessories Division.

MARGUERITE WILDENHAIN, Guerneville, Calif., \$50 Second Prize in "Containers."





A CERAMIC CLASS ON A BUDGET

by HERBERT KURTZ

"THIS," said the Superintendent of Schools of Troy, Ohio, "should enable you to start a ceramic department at the high school. Go to it!" He handed me an authorization for \$300.

I took the sheet of paper, thanked him, and left the room. But I was smiling wryly to myself, for past observations had led me to believe that \$300 would afford only a bare start. Like many a high school teacher, I was sure it would cost a thousand dollars or so to do the job we had to do.

Actually I had one other asset besides the check. That is the enthusiasm and showmanship that any teacher should have. And every teacher does who has a sincere desire to initiate a ceramic department into a school.

My first step, of course, was to spend wisely the money I had been allotted. To go directly to a local ceramic supply house turned out to be preferable to seeking aid from other sources.

For four years Mr. Kurtz taught in the Troy, Ohio, high schools. He is now sales engineer in charge of school programming at the Tepping Studio Supply Co., Dayton, Ohio.

This was true because the dealer was sympathetic to my situation and set out to help me as much as possible.

Obviously the first and most important piece of equipment to purchase was the kiln. With seven students to plan for, I decided a 12 by 12 by 12-inch size was suitable for my needs. Prices ranged from \$79 to \$150; I chose one that cost \$91, delivered. By the time I had added some furniture such as shelves, posts, and stilts, expenditures were up to \$110.

The dealer gave me a rule of thumb for computing the amount of clay to stock. In a year's class work each pupil would use about 75 pounds of clay, he advised. And I found that to be true. Seventy-five pounds for seven meant 525 pounds. Allowing for some extra, I ordered 600 pounds at \$10 a hundred-pound lot, which came to \$60.

That left me \$130 to spend. About \$80 bought enough glazes and underglaze colors to last the year. For color glazes I bought red, blue, and yellow. These I supplemented with color stains which could be added to the transparent base, cutting the cost of my glazes. The remaining money went for tools, sponges, scrapers, banding wheels,

brushes, and other incidentals. That was my basic ceramic department. It wasn't complete by any means, I realized, but it was a start.

From that point on, it was a matter (Please turn to Page 31)



"A WINDOW to the room we worked in fronted on a much-used corridor and made a fine display area when equipped with shelves."

glazing techniques

POURING

(second in a series)

by

THOMAS SELLERS

THE APPLICATION of a glaze by pouring is commonly used by those not having the more expensive equipment needed for spraying. Pouring is also an economic measure in that the process takes much less glaze than spraying and it is faster.

In some cases it is a necessity. An example is the glazing of the inside of a small-mouthed piece that can't be reached by dipping, spraying, or brushing.

A general procedure is shown in the accompanying illustrations. Of course, in following this procedure one must take the usual preliminary precautions. Always wipe dust or grease spots from bisque ware with a damp sponge before glazing. If your pot has a small mouth, rinse dust out by swishing water around inside, allowing it to dry before proceeding. Should the pot be very absorbent, dampen slightly with a sponge before glazing.

As for the glaze itself, pour it through a screen to eliminate lumps and stir occasionally while using.

Because of the nature of pouring, it is all too easy to obtain a too heavy application. The glaze consistency should, therefore, be like very thin cream. It should flow, not drip, from the fingers when tested.

Pouring is not to be recommended for mat glazes because these do not flow readily, either in the raw state or during the firing. Thus, the glaze will not correct itself during the firing, and heavy ridges present during the application will still be noticeable after firing. This is not a good technique for glazing thin greenware, either, because of the possibility of getting the piece too wet, resulting in soft walls and breakage.

Although other pouring techniques would be equally valid, the one described here is effective in that it minimizes the amount of handling the piece will undergo. The important thing is to establish an orderly sequence and follow it. ●

Mr. Sellers, who holds an M. A. from Ohio State University, is Director of the Arts & Crafts Center, Columbus, Ohio.



1. AFTER CLEANING pot, half-fill with glaze. Quickly tilt the pot and roll glaze around until the surface is completely coated.



2. EMPTY the excess without delay and shake vigorously. Check glaze at pot's mouth to determine thickness. Allow piece to dry before glazing outside; if pot is too damp the glaze will not build up quickly enough. 3. TURN POT upside down on parallel sticks over pan. Then pour glaze over the pot until the outside is covered.



4. CLEAN FOOT RIM with flexible scraper and damp sponge. Bevel the glaze edge in case the glaze runs slightly during firing. Do not handle until the glaze is firm. 5. GLAZING RIM, where pot has rested, is final step. Scrape the rim clean of accumulated glaze. With a brush, paint glaze on unglazed portion, giving several coats.



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PREPARED LUSTERS

third in a series

by

*Mary
Pruden*

PROPER DRYING and firing techniques are of maximum importance when working with lusters. In my earlier articles (October, November), the general nature of prepared lusters was discussed as were lustering tools, methods of application, defects, and other pertinent information. You no doubt concluded that luster work requires careful attention to details, and this is particularly true during the drying and firing periods.

Dust and lint are the chief foes of lusters during the drying period. Because of the oily, sticky nature of lusters and metals, they are a trap for every speck of dust and lint in the air. Working in a clean, dust-free area is important and was suggested earlier. However, this is not an absolute guarantee that airborne particles will not find their way to the freshly lustered surface of your ware. The pieces should be protected during the drying period for best results.

Ample protection is afforded by a cupboard with the door left open slightly for ventilation or by covering with a clean box, with one end propped up (again, for ventilation). If you are working on a number of pieces at one time, the cupboard or box should be used to protect them until all are finished. Left to itself, luster should be thoroughly dry in four to eight hours, the drying time depending upon the temperature and humidity of the surrounding air and also upon the thickness of application.

Speeding up the drying period is desirable and can be accomplished in several ways. One of the simplest is to use a commercially built drying oven or your kitchen oven (either gas or

electric). Carefully set the ware in the cold oven, set the regulator at 250°F., turn the oven on for approximately one hour with the door slightly ajar, and then turn it off. The ware should remain in the oven as it is until it has cooled down sufficiently to be held comfortably in the bare hands.

A home-made "dryer" can be built by simply suspending an electric light bulb (25 to 40 watts) in an inverted box. You can make several small holes in the box or prop up one side to allow for ventilation. The heat from the bulb will hasten the drying, while the box protects the ware from the surrounding air. Another method of speeding up the drying is to place the piece atop a kiln that is being fired or cooling down; however, here it is exposed to the air and can pick up dust and lint.

AS SOON as a piece is thoroughly dry, it is ready for the kiln. Firing lusters before they are completely dry may produce too much vapor in the kiln, resulting in scummy surfaces or white, spotty blotches. Since dust and lint will not cling to a dry luster surface, a piece can be set aside for firing at some future time without special attention being necessary. Before firing, any dust should be blown (rather than wiped) off. Wiping may introduce on the luster surface minute scratches which will be magnified when the piece is fired.

Lusters and metals should be fired to a maximum temperature of cone 018. The pearls and opals are more sensitive and should be fired to slightly below cone 018; cone 019 well down is generally better. When subsequent firings of the same piece are required, fire to slightly lower temperatures each time, to protect the previous coats. For example, if a second coat is required or an application of luster over metal,

turn the kiln off when cone 018 is about one-fourth down. For a third firing of the same piece, you can fire to a full cone 019; and a fourth firing, a full cone 020.

It is not necessary to sort the different luster colors and metals and fire them separately. They "get along" with each other very well in the kiln and may be fired side by side. In fact, they can be included with china paints or anything else you wish to fire to that specific temperature. The only precaution necessary is with the pearls and opals which were mentioned as needing less heat. Even these can be fired in the same kiln, however, if they are placed in the cooler areas.

The method of stacking the dried ware in the kiln is the same as that used for a glaze firing, if the lusters have been applied to pottery which was glazed at cone 02 or below. (Do not attempt to use lusters on lower-fired glazes such as cone 012-010. These will soften too much during the luster firing and the decorations will sink and blur; on 015-012 glazes they will very likely disappear entirely.) Stilt the ware and do not allow them to touch each other. With high-fire (cone 5 or above) china and porcelain, stilts are unnecessary. These glazes will not soften at low decorating temperatures and they can be placed directly upon kiln-washed shelves. In fact, they can be stacked one atop the other, with stilts between, *providing the stilts do not touch any part of the luster or metal decoration*. One of the advantages open to the luster artist who works on his own glazed pottery is that the glazing stilt may be left in place for the later luster firing. This eliminates the problem of slippery surfaces skidding off the stilts.

Regarding the firing (in electric kilns) of lusters and metals, start slowly, and allow plenty of ventilation.

Mrs. Pruden, a former art teacher in the public schools of Newark and Paterson, N. J., now teaches in her own studio in Riverdale, N. J.



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If your kiln has the plug-type peep holes, leave these open. If yours is a top-loading kiln with glass peep holes, prop open the lid about an inch using a piece of refractory brick or kiln shelf or post. The kiln must be well ventilated during this slow heating-up period to permit the escape of steam and gases from the oils and solvents in the lusters. If confined within the kiln, they would damage the luster surfaces.

No prescribed time can be stated for the pre-heating and ventilating, as this varies with the size of the kiln and the size of the load. A small kiln holding only a few small pieces will be ready to close long before a large kiln completely loaded. As a suggestion, the following might be offered: If it is your usual bisque or glost procedure to ventilate for 30 minutes on low heat, the same on medium and high heat before tightly closing the kiln, allow about twice that time for lusters and metals. But be sure there is no condensation around the vents or the rim of the lid, and no smoke coming from the kiln before you close it.

AFTER the kiln is closed you will have to keep a fairly close watch on the cones. If you have fired to these low temperatures before, you know that the cones go down surprisingly fast. In a small kiln with a light load a spread of cones from 020 to 018 can go down within five minutes of each other. For the first firing of a lustered piece, fire to cone 018 well down (but not to a melted blob).

The cooling of lusters is very important. Cool the kiln very slowly; too rapid cooling will cause either the luster or glaze or both to craze. Allow about twice the firing time to cool: if the kiln took two hours to fire, allow at least four for cooling. As soon as every sign of glow has gone from the kiln, the plugs can be removed from the peep holes and the door or lid opened about an inch. Do not open the kiln all the way until you can comfortably hold your hand in front of the opening. And do not remove the ware unless it can be held in your bare hands.

One of the best practices is to fire in the morning, open the vents at night, and let the final "unveiling" wait until the following morning. The first time you try this you may not get much sleep, but the improved condition of the ware will be worth it. ●

With this article Mrs. Pruden concludes her "Introduction to Lusters." In a forthcoming article she will present a list of luster colors with a description of each and a discussion of how and where to use them, as well as their limitations.

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suggestions from our readers

Shelves Sagging?

You may find that your kiln shelves begin to sag or warp after repeated firings. One way to prevent this is to alternate the "top side" of the shelf for each firing.

One simple procedure is to place the kiln-washed side of the shelf down for bisque firings and invert the shelf (kiln-washed side up) for the glaze firings. Over a period of time you should have an even number of firings for each position, and sagging will be definitely minimized.

—Thomas Sellers

Columbus, Ohio

From Bees and Birds

The nest of the Mud Dauber Wasp, when fired, provides an interesting piece of ceramics. It makes an excellent "conversation piece," and with simple mountings it may be converted into an attractive piece of jewelry such as a

Share your information. Suggestions, facts, and other items of interest to ceramists are welcome. Sender will be paid for each item used.



NEST of the Mud Dauber Wasp is shown above alongside a standard cone, for size comparison. According to Mr. Barnard, these can be easily fired to around cone 07, making interesting conversation pieces or ornamental jewelry.

tie clasp ornament, an earring decoration, or a scatter pin.

Some bird nests, after having been abandoned by the builder, can be fired and used as an ashtray or pin tray. Some carving may be required to eliminate excessively thick portions or to

adapt the nest to its new use. Fascinating textures and honeycomb effects evolve after the string, weeds, and other combustibles burn out during the firing.

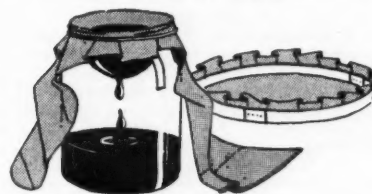
Some care must be exercised in the firing of such objects; in general, a low bisque of cone 07 should be safe. If in doubt, break off a small fragment from an inconspicuous part and test fire.

—Tom Barnard

Tucson, Ariz.

New Use for Old Nylons

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slips. You can place the nylon across the top of a jar and fasten it with a rubber band or you can make a more permanent type of screen by clamping the stocking between embroidery hoops.

—Nancy Gray

Lawton, Okla.

(More Suggestions Page 32)



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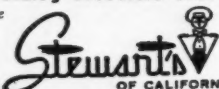
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itinerary

(Begins on Page 8)

OHIO, Youngstown
January 1-31, 1954

Sixth Ohio Ceramic Annual at the Butler Art Institute. Open to all present and former residents of Ohio. Pottery, enamels, other ceramics. More than \$500 in purchase prizes; jury; entry fee. For further details write Secretary, Butler Art Institute, 524 Wick Ave.

WHERE TO GO

ALABAMA, Birmingham
December 13-January 10

Some 185 outstanding examples of British handcrafted and machine-made home furnishings, including ceramics, may be seen in the traveling exhibition "Design from Britain." At the Birmingham Museum of Art, 711 19th St. N.

DISTRICT OF COLUMBIA, Washington
Through January 3

Eighth Annual Area Exhibition of the Corcoran Gallery of Art. Work of ceramists within 50-mile radius of Washington shown.

MINNESOTA, St. Paul
Through December 24

Fiber, Clay & Metal exhibition, a showing of results of an open competition for American craftsmen. At the St. Paul Gallery and School of Art. Ceramics, enamels, other crafts.

NEW YORK, Brooklyn
Through January 3

Display of the Designer-Craftsmen, U.S.A., 1953 show. At the Brooklyn Museum, Eastern Parkway. Crafted items from the 48 states chosen by regional juries, then evaluated for prizes by a national jury. (For report, see Page 22.)

NEW YORK, New York
December 1-23

Annual Christmas sale and show at Greenwich House Pottery, 16 Jones St., to feature inexpensive gift items.

NEW YORK, Rochester
December 11-January 10

"American Craftsmen" exhibition will be on display at the Rochester Memorial Art Gallery, 490 University Ave. This traveling show contains more than 100 items of pottery, enamels, and other crafts by contemporary American craftsmen.

WEST VIRGINIA, Huntington
December 13-January 10

"Textiles and Ceramics," a display from the Fourth Biennial at the Museum of Cranbrook Academy. At the Huntington Galleries, Park Hills, 3605 McCoy Rd. A traveling exhibition, "Textiles and Ceramics" includes 100 distinguished pieces of pottery, ceramic sculpture, textiles.

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A CERAMIC CLASS ON A BUDGET

(Begins on Page 24)

of making the department "work." I tried to make the department itself as efficient as possible to begin with. Every device I knew of, could think of, or could borrow was put to use. Some school renovations afforded me an old cabinet, which became a damp box. Some scrap plywood was constructed into bins for storing clay. Other pieces of the same plywood lot were adapted into adjustable partitions for the shelves.

Everyone possible was put to use to "push" the project. I had the students obtain old lard cans or potato chip cans to use for storing materials. One of the janitors, impressed with my idea, gave me valuable assistance whenever he could. His storage room, in fact, later became the kiln room. Some odds



SCRAP PLYWOOD pieces were used as adjustable partitions for the shelves.

and ends of lumber were obtained from the industrial arts division—at cost. Every little bit helped.

In addition, to perhaps raise additional funds, it seemed advisable to "sell" the ceramic department and its ware to the "powers-that-be," to the students, the parents, and to my fellow teachers.

A WINDOW to the room we worked in offered me an opportunity to show my students' work to splendid advantage. It fronted on a much-used corridor and made a fine display area when equipped with shelves. Every day I placed in the window new pieces done by my charges. The ever-changing displays never ceased to interest the students passing (Troy High then had 700 pupils),

not to mention visitors . . . and the Superintendent made it his business to get over often after that.

Though I simply took advantage of an opportunity at my elbow, other teachers could easily discover a spot to display their students' work. It's worth it even if it means carrying the pieces back and forth. The plan is effective because it keeps everyone talking about ceramics. Thus, each person who sees the display is a potential salesman for you.

As the year continued, it became more and more apparent that the demand for ceramics was growing. My facilities, I concluded, were going to have to expand as well. Through word-of-mouth advertising I was getting, the students' parents became interested in ceramics. So I did the obvious thing and began to teach adult classes a couple of evenings a week. For each session a fee of \$1 a person was charged. Of course, an extra amount was asked for greenware purchased.

Out of the proceeds from this program I bought a potter's wheel at \$60, an automatic shut-off for the kiln for \$25, and added to my glazes and clays. That made my department fairly complete.

Extra students, however, meant additional firing time. In fact, from around 7:30 A.M. to the end of each day, my kiln was in constant use. It often became advisable for me to fire only partial loads of ware, to avoid pile-ups later. I found it wise to keep a firing chart, too. Of course, it was useful to me to keep track of firings; but more, it was a valuable record to show when the Superintendent arrived for a talk.

THOUGH I didn't know it at the time, my whole selling plan was having effect with a local philanthropic organization known as the Troy Foundation. At the end of the first year the Foundation turned over a check for \$500 with which to carry on ceramic work at Troy High School.

At this point, I suspect, most teachers reading this article will thump their desks and shout, "That lucky dog!" But though there aren't fat checks at every turn, other methods exist for financing. For example, you might interest a Parent-Teacher Association or a mothers' club in the project. However, if you do know of an organization such as the Troy Foundation, it would be well to try to catch their attention. In many, their funds earn interest that must be spent each year.

In short, I suggest that if you as a teacher want to badly enough, you can get ceramics into your school curriculum. You must supplement your initial funds with your own enthusiasm, abilities, ingenuity, and above all, your "selling" power. ●

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SUGGESTIONS

(Begins on Page 29)

Rusty Pipe Handy?

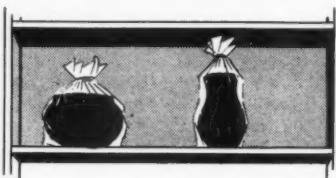
You can step up the red tones of a red clay body when covering with a clear glaze. Just add approximately one per cent iron rust to the glaze batch.

—Lynn Warren

Niagara Falls, N. Y.

Lick Crawling

If a bisqued piece has to stay around the studio any length of time before glazing, slip it into a plastic bag. These plastic bags are available in different



sizes at most grocery and hardware stores. The piece can always be seen through the transparent bag, while it is protected from dust and finger marks until it is ready to be glazed. This will help cut down crawling due to glazing on an unclean surface.

—Lizbeth Schaeffler

New Rochelle, N. Y.

Sorted Supports

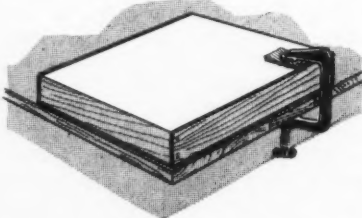
Keep your kiln shelf supports (posts) tied together with an elastic band in groups of four, of the same length. You can save time when stacking a kiln if you don't have to hunt through a box full of posts of mixed sizes to find four of a kind.

—Lynn Warren

Niagara Falls, N. Y.

Portable Wedging Board

A small portable wedging board can easily be made by reinforcing a shallow fruit box and filling it with a good



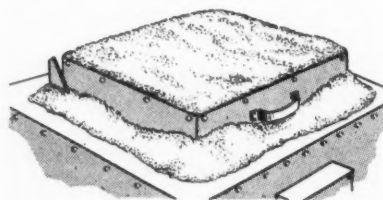
plaster mix. The wooden box will give you a permanent support for your block of plaster, enabling you to move it or store it without the danger of having it crack. For use, it can be easily secured to your work table with a "C" clamp.

—Louise Reitzell

Erie, Pa.

To Insulate a Top Loader

To better insulate top loading electric kilns, I pack powdered asbestos around the lid and the top of the kiln after all vents are closed, and the switch is put on "high." I do not



moisten it, as that doesn't seem to be necessary.

The asbestos is left there until the kiln is in its last cooling stages, after which I remove it with a putty knife followed by dusting with a small paint brush. Neither asbestos nor lid should be disturbed while the kiln is at high temperatures. Any asbestos getting into the kiln while the glaze is molten will, of course, stick to the glazed ware and ruin the surface.

—Lynn Warren

Niagara Falls, N. Y.

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SHOW TIME

(Begins on Page 22)



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DAVID WEINRIB, Black Mountain, N. C., \$25 Third in Decorative Accessories for tile hanging.



sponsorship of the American Craftsmen's Educational Council, the Brooklyn Museum, and the nine museums at which the regional judging took place.

The regional centers were: The Art Institute of Chicago, the Brooklyn Museum, City Art Museum of St. Louis, The Cleveland Museum of Art, Currier Gallery of Art (Manchester, N. H.), The Denver Art Museum, Detroit Institute of Arts, San Francisco Museum of Art, Virginia Museum of Fine Arts (Richmond), and the Wadsworth Atheneum (Hartford).

The final jury meeting in Brooklyn consisted of John Van Koert, designer, New York City; David Campbell, Director of the League of New Hampshire Arts and Crafts; William Woolfenden, Curator in Charge of Education, Detroit Institute of Arts; and Hugh Lawson, merchandising expert, Chicago. Technical advisers to the jury were Ruth Montrose, textile designer; Arthur J. Pulos, metals; Gerhard Gerlach, leather; Tage Frid, wood; Edwin

Scheier, ceramics.

After making their selections, the jury wrote, "Fresh design was sought and recognized so long as it was compatible with sound craftsmanship, but occasionally slight technical defects were overlooked in favor of stimulating thinking.

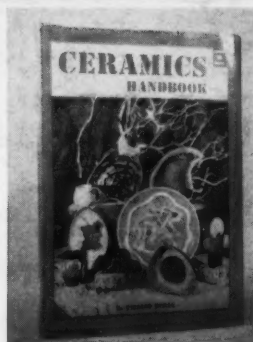
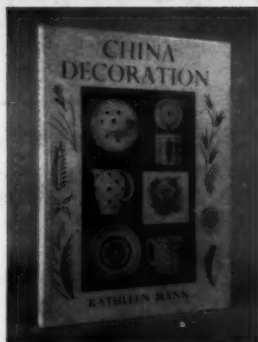
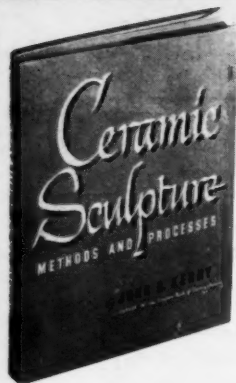
"The jury felt that craftsmen, the public, and even industry, would benefit from the impact of a truly discriminating exhibition of the best current work. It was clear that many craftsmen were experimenting and were responsive to trends, but the jury made careful distinction between mere striving for novelty and evidence of true sensitivity to the changing directions of our times."

The Exhibition will be on display at the Art Institute of Chicago from March 15 to April 26. Its West Coast showing will be at the San Francisco Museum of Art, June 17 to August 15. The exhibition will then travel for a year under the auspices of the American Federation of Arts. ●

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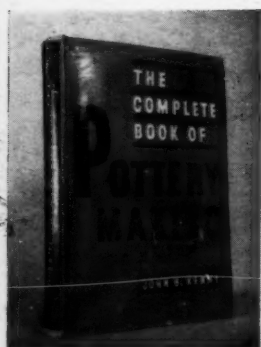


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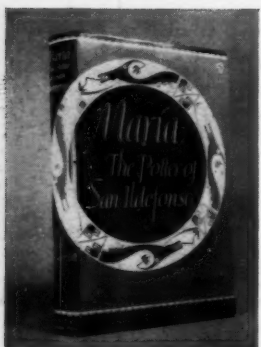
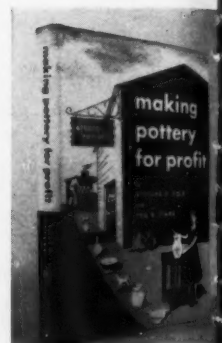
By Charles F. Binns.

Written by the man who since his death has been called the "Father of Ceramics," the book discusses the various origins of pottery, the nature of clayworking materials and tools, and careful instructions for a variety of projects. For the amateur as well as the student. \$3.50

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